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# American Art News

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## UNIQUE LITERARY SALES

Of the greatest possible interest to all bibliophiles is the sale announced by Sotheby, Wilkinson & Hodge to take place in London on Tuesday, June 3 next, of 28 illuminated MSS. and 2 illuminated printed books, owned by Mr. Henry-Yates Thompson. The remarkable catalog of this superb and unique collection has been received by the AMERICAN ART NEWS, 15 E. 40 St., where it may be seen and where orders may be placed. This catalog was prepared by the learned owner whose scholarly knowledge is reflected in every line, giving to it an importance and a value that can not be overestimated. Mr. Thompson is an authority on these exquisite MSS., dating from the XII to the XVI century and the dispersal of these real works of art (100 illuminated MSS.) in three successive sales, each containing about 30 lots, will be a rare event in the art, as well as the literary world.

The admirable illustrations, reproducing examples of the illuminations of each one of the 28 MSS. included in the coming sale, give an excellent idea of the beauty of the collection and are in themselves works of art.

The two illuminated printed books are rarities that will be appreciated by every book lover. Lot XXIX is one of the earliest of the Aldine classics, printed at Venice in 1495. Lot XXX, 2 vols., is the Latin edition of the works of Aristotle with commentary by Averroes, and was printed at Venice in 1483 by Andreas de Asola. It has been called "the most magnificent book in the world."

## MUSEUM GETS EVANS COINS

The collection of ancient British coins formed by the late Sir John Evans, K. C. B., has been presented to the British Museum by his son, Sir Arthur Evans, president of the Society of Antiquaries and a trustee of the museum.

The gift is the most important donation received by the national collection for more than half a century. It numbers over 1,700 coins. Sir John Evans specialized in this series of coins, and his collection formed the basis for the studies which resulted in the publication of his "Coinage of the Ancient Britons," in which there was given for the first time a satisfactory record of the history of England in the two centuries preceding the Christian era. One of the most important results of Sir John's researches was to show that at the time of the Roman Conquest the Britons were by no means savages. They worked their own gold mines, and for more than a century had an extensive coinage in four metals (chiefly of gold) and several denominations which shows that they had a wide commerce and a certain degree of civilization. The history of the origin and evolution of ancient British coins is an interesting chapter of numismatic science which, while it may be paralleled in other lands, can nowhere be studied so fully—London Illustrated News.

## ARTS FEDERATION CONVENTION

The tenth annual convention of the American Federation of Arts will take place at the invitation of the Metropolitan Museum of Art, in the auditorium of the museum Wed. to Sat., May 14-17 next. On Wed. both morning and afternoon sessions will be devoted to war memorials, and among the speakers will be Charles Moore, chairman National Commission of Fine Arts, Washington, D. C.; Morris Gray, president, Boston Museum; E. H. Blashfield, Cass Gilbert, and Frederick L. Olmstead. The matter of war memorials is one of immediate and national concern. Millions will be spent on memorials to the war heroes, and it is a national duty to insure the future against the memorial atrocities which were perpetrated after the Civil War.

The morning session, May 16, will be devoted to work of the Federation of Arts, and the speakers will be O. B. Jacobson, University of Oklahoma; J. C. Dana, librarian, Newark Public Library, and E. J. Hewett of Santa Fe Museum, N. M. "Art and Labor" will be discussed at the afternoon session. Speakers will be Joseph Pennell, H. W. Kent, sec'y of the Metropolitan Museum, and Gerrit A. Beneker.

The one session, a morning one, on May 17 will have as subject, "Art and the Nation." The speakers will be C. D. Walcott, sec'y, Smithsonian Institute, Washington, D. C., and Thos. Whitney Surette.

At is Sherwood studio Carlton Chapman is painting a series of lighthouses on the Maine coast, and these he will soon exhibit at the Century Club.

## MINIATURE CAUSES MURDER

A miniature of Washington, claimed to have been painted by John Trumbull, and presented by him to a Virginia bride a hundred years ago, was indirectly the cause of the shooting in Chicago, Tuesday last, of a publisher, Paul Valland, by a widow of 60, a Mrs. Vera Trepagnier of New Orleans, who is an Irishwoman by birth.

It appears from her testimony that Mrs. Trepagnier, owner of the miniature, met Valland when working in a Government department in Washington, and he asked for the publisher's rights to reproduce the miniature and agreed with her as to the royalties. It is also stated that she could never get any satisfaction from him as to the payment of these. Then, she declares, she visited his office on Tuesday, when he attempted to choke her and shot him without knowing what she did. Valland was 45 and engaged to a woman of 22, having been separated from his wife.

## BLASHFIELD MEM'L FOUNTAIN

Final plans have been perfected by the Municipal Art Society for the unveiling of the Evangeline Wilbur Blashfield Memorial Fountain at Queensboro Bridge Market May 18 at 4 o'clock. The exercises will include a speech by Mr. Albert S. Bard, President of the Society, Comm. Jonathan C. Day, Dr. Royal S. Copeland and Mr. Alfred J. Talley. A speech of acceptance will be made on behalf of the market people.

The design of the fountain includes a mosaic by Edwin H. Blashfield and sculpture by Eli Harvey. The architectural design is by Charles W. Stoughton.

## DUVENECK MEM'L MEETING

A warm and beautifully sincere tribute was paid by Oliver Dennett Grover to the late Frank Duveneck at the Cinn. Museum at a recent memorial meeting. Mr. Grover the youngest of the "Duveneck Boys," spoke of the many men, who, besides Duveneck's pupils, did honor to the "Old



MR. ROBERTSON  
Sir Thomas Lawrence

In Flameng Sale, Paris

## "GUNS" AND THEN "GUNS"

Wyndham Lewis is one of the artists who invariably preface their catalog with a "foreword" in which they remind their public of their aims and furnish an explanation of their achievements. In his present exhibition at a London Gallery, entitled "Guns," he has set out to depict a gunner's life from his arrival at the depot to his experiences in the line, recording his subject with his brush as Tchekov or Stendal have set out to depict life, with their pens. He has, however, been only partially successful, for his personal conventions, if one may use the expression in speaking of so unconventional an artist, lead to a woodenness of effect which is sadly at variance with his theme. One would prefer a little less detachment from his subject, a little less of the spirit of the catalog, which though excellent for the purposes of record, is anything but satisfying in the realm of artistic achievement. His pictures may prove excellent as factors in a War Museum, but it is difficult to imagine them in any very different surroundings.

Man" while teaching in Florence; among them the Brownings, W. D. Howells and Henry James. The latter, Mr. Grover said, was the only man he ever knew who called Duveneck "Frank," and the latter in turn called him "Harry." Mrs. Bessie Hoover read a resolution by the Duveneck pupils' heartily felt tribute to their teacher.

Caroline Van H. Bean has organized a society of twelve women painters for the purpose of exhibiting throughout the country "without the handicap of juries, nor incapable hanging committees," groups of small, salable pictures, suitable in size and price for the average home. The society will be known as "The Little Picture Club." There will be no officers, and each member will be at liberty to show four paintings expressive of her own taste. Thus far the list includes Harriett Bowdoin, Jane Peterson, Elizabeth Knowles, Alice Judson, Lydia Florette, and Caroline Bean. Six other women painters will probably also show.

## WAR TAX QUERIES ANSWERED

Editor, AMERICAN ART NEWS,  
Dear Sir:

You will be interested in the replies just received from Commissioner of Internal Revenue Roper to the following series of questions which I directed to him. [These are published below.—Ed.]

The principal points to which I would call your attention are the facts that dealers selling pictures for artists do so without tax, that sales between dealers are taxed, and that a picture when returned in partial payment for another picture, even when taken back by the artist, is subject to a tax when resold.

These answers should, I think, do much to clear the situation so far as dealers in American paintings are concerned.

Yours very truly,  
William Macbeth, Inc.  
by R. W. Macbeth, Pres.

N. Y., May 5, 1919.

## Questions and Answers

Question 1. The law states that paintings sold by the artist shall be tax-exempt. Are pictures owned by the artist and sold by museums, exhibitions and dealers for the artist's account, to be considered as sold by the artist? If not, shall we not have unequal taxation on the same thing in different places, and is this not prohibited by the Constitution?

Answer 1. Section 902 of the Revenue Bill provides: "That there shall be levied, assessed, collected, and paid upon \* \* \* paintings \* \* \* sold by any person other than the artist, a tax equivalent to 10 per centum of the price for which so sold. This section shall not apply to the sale of any such article to an educational institution or public art museum." A sale made by the artist direct or through a dealer, club, association, museum, auctioneer, commission merchant, or other agent, is not subject to the tax.

Question 2. That part of the Luxury Tax, including jewelry, has been officially interpreted as applying only to the ultimate sale "for consumption and use," thereby exempting sales between dealers. Does this same ruling hold good as between dealers in paintings? If not, is there a limit to the number of times the same painting may be taxed?

Answer 2. The tax attaches to the sale of a painting by any person other than the artist and as often as such painting is sold. Therefore, sales between dealers or between dealer and customer are subject to the tax.

Question 3. If, as often occurs, a dealer buys a painting directly from the artist, is it subject to tax when resold? If so, either the dealer must deduct the amount of the tax when he buys from the artist, in order to be able to sell at the artist's regular price, thereby in effect throwing the tax upon the artist against the intent of the law, or the practice of direct purchase must be given up, and the artist cut off from his source of most ready revenue.

Answer 3. A painting bought by a dealer from an artist is not subject to the tax, but when such painting is resold by the dealer, the tax attaches.

Question 4. If a dealer makes a sale for a private individual on a commission basis, and a tax is paid on the selling price, is the individual also subject to a tax on the amount such a sale would net him? E. g., if we sell a painting for Mr. A. for \$1,000, plus tax, or \$1,100, and remit to him \$1,000, less commission of 15%, or \$850, does Mr. A. pay a tax of \$85 on the \$850, which he nets?

Answer 4. A painting sold by a dealer for a private individual on a commission basis is subject to the tax on the selling price and no further tax attaches to the net proceeds remitted to the owner.

Question 5. Suppose we sell a picture valued at \$1,000, taking in part payment another picture valued at \$500, is there a tax on the full \$1,000 valuation, and is there also a tax on the \$500 picture taken in exchange? Is there any additional tax on the \$500 picture when it is resold?

Answer 5. The tax attaches to the full selling price of a picture, irrespective of whether another picture is taken in part payment. The picture taken in part payment, when resold, is subject to the tax.

Question 6. If we negotiate a sale for a private individual who is paid direct by the purchaser, we are allowed a commission by the seller. Is this commission subject to tax?

Answer 6. The commission received by an agent for negotiating a sale for a private individual who is paid direct by the purchaser, is not subject to the tax. The tax, however, attaches on the full selling price.

Question 7. Are pictures by deceased artists, owned and resold by the family of the artist, exempt from tax?

Answer 7. Pictures by deceased artists, sold by an executor or administrator of the estate of the artist, are exempt from tax, but paintings owned by members of the artist's family who are not acting as executors or administrators, are subject to tax.

## Ornament in Prints and Drawings at Mus'm

In the current exhibition of Ornament in the print galleries of the Metropolitan Museum (Wing J, Rooms 8, 9, 10), on to June 21, there are a number of interesting examples of the manner in which the craftsmen of past times utilized the pattern engravings made by the old masters of design. Few of these designs show any particular care upon the part of the designer in regard to such matters as perspective or true proportions, and an even smaller number are measured or working drawings, but the craftsmen nevertheless knew how to translate them into the terms of the particular thing they were making, much as the same tune may be interpreted by the voice or by many instruments.

In a case in the middle of the opposite wall of the same gallery are shown ormolu mounts for furniture, among which is a series of swans and garlands obviously inspired by these same dainty etchings of flowers.

## Spanish Art Gallery

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The students of the New York School of Fine and Applied Art will hold an annual exhibition of their work at the school building, 80th Street and Broadway, from May 12 to 20 inclusive. The exhibition this year will be given with the regular classes of the school in session, except Saturday and Sunday, May 17 and 18, when no classes will be in attendance. The exhibition is open from 10 A. M. to 6 P. M. week days and Sunday from 1 P. M. to 6 P. M.

### EXHIBITIONS NOW ON

#### Group Exhibition at Majestic Salon

A group of ten contemporary American artists are holding an exhibition, arranged by Dr. Fred Hovey Allen, at the Art Salon in the Hotel Majestic, Central Park West at 72 St. to June 2.

Glenn G. Newell is represented by five canvases, among which are two that stand out with prominence, both painted at his own home, one dealing with his homestead in Dutchess County, and "Summer Skies," a far more typical work in which a herd of three cows appears in a fine landscape.

Of the four offerings by C. C. Curran, "September Morning" is the most characteristic. Colin Campbell Cooper's three contributions include his "Temple at Udai-pur," showing a bit of India that vibrates with the spirit of India. Charles P. Gruppe sends a delightful picture entitled "Old Lyme—Connecticut," a pretty cattle piece with a landscape setting and a well modulated sky.

Carleton T. Chapman has painted a good, strong picture of "The Constitution," the good old ship made famous by Dr. O. W. Holmes in his poem.

Albert Pike Lucas shows a pleasant presentation of a female nude with mahogany hair, and a complementary swan in the foreground. Edward H. Potthast is well represented by his "Splashing" and "The Surf." His "Victoria Lake—Canadian Rockies" is also a good picture. "A Windy Day," by William J. Whittemore, portrays a girl breasting the wind. Gilbert Gaul's "A Windy Landscape" is in good naturalistic treatment. "And the Sun Went Down," by Albert L. Groll, treats of the Arizona desert.

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### FRENCH ART of the MIDDLE AGES

SCULPTURES  
TAPESTRIES  
FURNITURE  
PAINTINGS  
RARE FABRICS

#### Notable Early English Pictures

At the Scott & Fowles Gallery, 590 Fifth Ave., there are on exhibition a few rarely choice examples of early English painters, all unusually good and interesting works, with an exceptional double portrait by the early American, Benjamin West, of the young sons of the Duke of York. This last canvas, with the two handsome, serious-faced youths, both of whom rose in later life to individual fame and distinction, depicts them standing at full length, and will surprise those who only know West through his Biblical or classical compositions, by the strength of the drawing, truthfulness of expression and the rarely fine rendering of the texture and color of the costumes. Especially striking is the painting of the olive brown silk surtout of one of the youths. The work is a notable one.

A surprise also to those art lovers who only know Sir Peter Lely at Hampton Court or, less happily, through the numerous portraits attributed to his brush which have flooded Europe and America for many years past, is the splendid full-length seated portrait of the "Duchess of Cleveland," a work which in dignity and impressiveness, apart from the marvellously clever and able painting of the gray silk gown,—an exceptional piece of texture rendering,—and the truthful presentment of expression and character in the face, stands out as the best, as it is unquestionably the most authentic, example of "Sir Peter" ever shown in this country.

There is a large and long panel, with half life-size figures, depicting the Price family "a-Maying" in an English park, with the usual accessories of lake and swans, by Hogarth, a most interesting and quaint work, thoroughly typical in expression of individual character.

Some lovers of Gilbert Stuart prefer his so-called Irish or Dublin period to any of his other periods, and the bust portrait of a white-wigged, ruddy-faced Irish gentleman by the early American master could well make their preference understood, for it is one of the best Stuarts seen in a long time, with all his unique flesh color and an unusual virility of execution. A bust presentment of a cavalier by Wyatt, virile in execution and fine in color, completes this unusual late season display.

#### Special Exhibition at Montross

In the present late Spring exhibition Winslow Homer and Arthur B. Davies are near companions and, strangely enough, the art of each is enhanced by the other. Child Hassam's brilliant "New England Peaches and Grapes" is in close proximity to Maurice Prendergast's colorful, tapestried "Landscape." Van Deering Perrine shows a group of 15 beautiful drawings and one oil, "The Dance of the Flying Shadows," with rich and varied color in a harmony of line that recalls fine music. There are two Albert Ryders, his famous "Resurrection," and "Moonlight Marine." A fine Blakelock "Landscape" adds interest to the show.

Allen Tucker's "House in Shadow" finds him eliminating all non-essentials. Horatio Walker's "Hippocrene" deservedly holds the centre of the West wall, and not far distant are examples by Kenneth Hayes Miller, Walt Kuhn and Alexander Schilling. William J. Glackens "Phyllis" Renoiresque in suggestion, but beautiful in color and expression, marks his steady advance. And there are George Bellows' "Boy," one of the best canvases he ever painted; two examples by Henry Fitch Taylor, "cubistic" in style, and six drawings by Max Weber.

#### Americans at Braus' Gallery

The interesting showing of works by modern Americans at the Braus Galleries, Broadway and 74 St., will continue through the month. The canvases shown are characteristic examples of Edward Dufner, Lester Baronda, R. W. Van Boskerck, E. Irving Couse, Alphaeus Cole, Gustave Wiegand, Gilbert Gaul and William J. Baer.

#### Gilbert Stuarts at Ehrich's

The modest little foreword to an exhibition of some 9 or 10 portraits by Gilbert Stuart, now on at the Ehrich Galleries, 707 Fifth Ave., well introduces the timely and important display. It says in substance as follows: "A few years ago a special exhibition of paintings by Gilbert Stuart would have held only passing interest for the general public. It is true there were a few art lovers who had studied and appreciated the works of this really great portrait painter, but to the general public he was merely a name connected with our early history, and particularly known as that of a painter of portraits of Washington. In the foreign galleries, such as the National Portrait of London, Stuart is usually cataloged among the artists of the English school. He is, however, truly American and Americans may well be proud of him." The foreword then goes on to say that during the years the galleries have handled and dealt in Stuarts they have never at one time had such a fine group of Stuarts as that now assembled. The full-length Baker Washington is perhaps the most important bit of Americana which has come into the market in the last fifty years, and it is doubtful whether any picture of such historic interest will ever be offered for sale again. The two other portraits of Washington portray the two different sides of the face, the study head of the full-length "Tea Pot" portrait in the Public Library, of the Athenaeum, and the "Key" portrait of the Vaughan type.

There are in addition to the notable examples referred to in the foreword the beautiful oval presentment of Mrs. Mary Durand, the well known "James Webb, Jr.," also an oval, from the Sir Hugh Lane collection; the striking virile bust presentment of Gen. Peter Gansevoort, one of the strongest and finest of Stuarts, which has been offered to the Metropolitan Museum and, it is to be hoped, will soon be found there, for the Museum has no better example save the Gibbs-Channing Avery head, the companion portrait to the Gansevoort, also offered to the Museum; the "John Quincy Adams as a Young Man," with its fine expression; and the Ballou portrait.

The Key portrait is one of the eight Vaughan types and was originally owned by Mr. Key of Phila. and sold to Mr. Henry Chapman in 1907.

This exhibition, in view of the interest and excitement that the recent remarkable sales of Stuart portraits have evoked, should be seen by all lovers of American art.

#### Historical Bindings at Grolier Club

As a fitting close to a successful season in its new house, the Grolier Club will open today (to be continued until June 15) an exhibition of historical bookbindings, ranging from the earliest forms of binding used in Europe to the end of the XVIII century. The exhibition will include the early gold and bejeweled covers which protected priceless manuscripts, a massive "chained book," and the leather over thick boards used by the early printers, who were their own binders and publishers, as well. These are followed by a series rich in beautiful leathers, gold tooling and mosaic work exemplifying the work of the great binders of the XVI, XVII and XVIII centuries—the Eves, Le Gascon, Samuel Mearne, Padeloup, Roger Payne and many others—and the styles which characterize successive periods.

All of the volumes exhibited have been drawn from the collections of members of the Grolier Club. It is doubtful if such a comprehensive exhibition was ever brought together in this country.

At her Sherwood studio, Martha W. Baxter has recently completed an oil portrait of Miss Louise Freeman and one of Dr. Lee. She has also painted a miniature of Miss Helen Frick.

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#### Rockwell Kent's Alaskan Drawings

Under the direction of Mrs. Albert Sterner, Rockwell Kent is showing at 556 Fifth Ave. a number of drawings made in Alaska, which country the artist had long desired to visit, and whose scenery and atmosphere he felt he could sympathetically interpret from his years of sojourn and painting on the Nova Scotia, Newfoundland and Labrador coasts. Following this exhibition of drawings Mrs. Sterner will give the artist a showing of his oils, also done in Alaska, next season.

In a group of pen and ink sketches of "The Seasons," the artist shows beauty and grace of line in the drapery of the women's forms, and sentiment in the expression of his figures. "Prayer" is an emotional work, the "Self Portrait" is finely drawn, action and strength characterize "The Day's Work" and there is interesting design in "The Snow Queen." There are also shown some sketches by the artist's son, who accompanied his father on his trip to Alaska. These prove his inherited color sense and feeling.



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#### Clifford Ashley at Arlington Galleries

Sunshine, light and cheerfulness are the dominant notes in Clifford W. Ashley's marines and landscapes now on view at the Arlington Galleries, 274 Madison Ave., to May 31.

Mr. Ashley's 26 canvases speak eloquently of his prolonged sojourn at New Bedford, Mass., where he has evidently absorbed the spirit, life and atmosphere of coast and landscape and is so imbued with them that his colorful brush gives an intensity of expression to each theme portrayed.

"The Flying Dutchman" drifting weirdly on a stormy sea, shows the phantom ship bereft of sail and rudder on her endless course, a warning, a terror and a danger to all mariners. The painter's powers of imagination are given full scope in this as in his other fine marine, "White Horses," in which the mountainous foam-capped waves seem to bear upon their crest mounted horsemen on snow white steeds. Another admirable sea picture is a representation of "Porpoises" disporting themselves on the surface of a huge wave in a summer sea.

New England themes, such as "Town Pump," "Back Street," "Lumber Wharf," "Small Town Street," besides coast scenes and several fine landscapes with a depth of color in which blues and greens form brilliant harmonies, are some of the striking features of an unusually interesting display, while "Lifting Mist," "Harbor Mist" and "Fog," keyed in a lower tone, have exquisite quality and atmosphere.

#### Sculptures by Mrs. Jackson

At the War Service and Recreation Center of the Y. W. C. A., at No. 127 W. 136 St., an exhibition of 25 sculptures by Mrs. May Howard Jackson was held May 3-4 last. Mrs. Jackson's home is in Phila. but she now spends most of her time in Washington, D. C. and her subjects are, for the most part, of colored people.

Her portrait bust of Kelly Miller, Dean of Howard University, which was on exhibition at the recent Academy exhibition, was well modeled as was also the life-size bust of William Stanley Braithwait, the poet.

Others of Mrs. Jackson's sitters were: Dr. William Edward Burghardt Du Bois, and William H. Lewis.

#### Rolshoven at Reinhardt's

Julius Rolshoven is showing a "baker's dozen" of oils at the Henry Reinhardt & Son's Gallery, 567 Fifth Ave. These are chiefly heads of Pueblo Indians, which the artist paints with vigor and understanding and from a brilliant—even gorgeous—color palette. The drawing and modelling and expression of character are admirable in these presentments of Indian types, which, as said above, are so brilliant and fiery in color as to give an impression of theatricalism.

Mr. Rolshoven has been for some time a member of the Taos, N. M., artist colony, and has fully absorbed the dazzlingly white-hot atmosphere of that locale. There is one dramatic composition, a number of horsemen, which has fine action. The artist's work cannot be criticised for any lack of virility.

#### "Modernists" at Bourgeois Galleries

A study of a group of "Modernists" work now on at the Bourgeois Galleries, 668 Fifth Ave. proves a marked advance in refinement. Even Max Weber, while still ignoring form, has tempered his color and combined tones often of decided beauty. Louis Bouche, the talented young French artist, will presumably attain serious recognition when he passes from his present evolutionary stage. Joseph Stella conveys his idea of a "Serenade," in rich color combinations and a design that has grace of life. William Zorach, Charles Sheeler, John Marin, Abe Walkowitz and the two Zorachs are represented in the group. When one sees the beautiful drawings of Maurice Sterne with those of such extremists as Albert Gleizes, a noted juggler in color and line. Paul Burlin, Andrew Dasburg and Arnold Friedman, the "explanation" of the younger men becomes more comprehensible, for if the pursuit of the classic is their aim much may be for-

#### C. E. Polowetski at the "Paintbox"

C. E. Polowetski, a native of Petrograd, but now a resident of Greenwich Village, is showing a group of his paintings at "The Paintbox" Gallery, No. 43 Washington Square, South, to June 1. He paints with enthusiasm, and considerable realism, and his work is generally good and has had the recognition of the French Salon and several London and American Galleries.

"The Torture," painted in Paris, at 26, was in the Paris Salon of 1912. It is technically good, and conscientiously painted in realistic style. The theme is gruesome, based upon phases of the Spanish Inquisition, and represents the branding of a nude female who has been bound hand and foot for the ordeal.

The artist shows two good self-portraits, and his "Spirit of Youth," a girlish dancing figure, is realistic and has good action.

"Arrangement—Red and Black," is a careful study of "Gaby," a well known Parisian model.



MADONNA AND CHILD

French Gothic (School of Ile de France)

Purchased by Mrs. John L. Gardner of Boston from the Demotte Galleries. Seven inches high.

given. Sterne's purity of line, knowledge of the human form, character and strength might inspire any painter. His studies of the Pueblo Indians are among the best in character ever shown and his "Children of Elizabeth Duncan School," good in action, with remarkable handling of the folds of drapery is a graceful composition. His bronze bust of a Pueblo woman has even greater strength of modeling and beauty of form.

Heppie Earl Wicks is exhibiting at her studio, 710 Carnegie Hall, two recent portraits and several garden views, on the Hudson, and in the great Skimmer gardens in the Genesee Valley.

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749 Fifth Avenue

#### John T. Arms's Etchings

Until May 15th the Mussman Galleries will continue to exploit a collection of etchings and drawing by John T. Arms, an artist who devotes his time entirely to this branch of art. His work reveals his talent for color as well as for form and sentiment. Two transcriptions of "Lake Como," describing its deep blue waters, enveloped in poetic atmosphere, are especially attractive, and "Quiet Street," evidently a quarter of Paris, is lovely in tone. Of the pen and ink drawings, also noted for their character and charm, "Centuries Old, Bayeux, France," is especially good in drawing and tone, as are "Old House in the Rue Victor Hugo," "A Gothic Capital," and "Shade and Shadow."

#### The Gorham Foundries

give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

¶ Particular attention is being given to the patining of statuettes.

¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

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NEW YORK

#### Sculptures at Milch Galleries

None but a sculptor with sympathy and understanding of the craft could have displayed such taste in arrangement as is shown by Mrs. Albert Kohlman (who has succeeded her late husband) in the exhibition of bronzes, wood and terra-cottas which she has brought together at the Milch Galleries, 108 W. 57 St., to remain until May 17. Herself a sculptor of no mean ability, she has selected a number of the most graceful and beautiful works shown in many a day, in New York. A striking feature of the exhibition is a small "Madonna" by Cartaino Scarpitta, a creative work of great beauty and feeling. A group of classic works by Lucy Perkins Ripley is another attraction. Prominently placed is her lovely "Inner Voice," which was awarded the sculpture prize at the last Women Painters and Sculptors Exhibition. Her "Seated Woman," for which Rodin recommended her as a member of the Societe des Beaux Arts, also furnishes interest, and there are two of her individual "Flower Boxes," that have made her so popular with architects. Malvina Hoffman, another sculptor who harkens back to classic expression, is featured by an interesting group of which "Offrande," representing a young girl and a man in tender attitude, chaste, yet filled with human sentiment, is one of the best. "The Sacrifice" is an original idea ably worked out. Janet Scudder has two good fountains, and Ethel Myer shows some of her modern fashionable women. Isidor Konti, Mario Korbel, Marie Zimmerman, Edward Berge, Harriett Frismuth, and Edward McCarten are well represented and there is a remarkable "Portrait Bust of Allan Seegar," the young American poet who was killed in the war, by Millie Taylor Brush, wife of the artist George De Forest Brush.

#### Chapman at Century Club

The interesting exhibition of a group of paintings by Carlton T. Chapman, on at the Century Association, 7 W. 43 St., through May 15, describes a trip taken by the artist in 1916 while he was cruising on Commodore James B. Ford's yacht "Katrina," which sailed from Marblehead, Mass., to Swans Island, and off Mount Desert at which time the sketches were made. With a sailor's eye (for the artist is an old sea lover who has painted the ocean in almost every phase) he has recorded his subjects with sympathy and understanding. Fog, mist, the ocean calm and rough, reflecting rising sunlight and evening glow, are presented with equal skill and knowledge, and although only seven paintings comprise the display, it is one of the best groups the artist has shown.

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### APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

### DECREASE IN ART IMPORTS

We respectfully commend to Mr.  
Claude Kitchin and his confreres at  
Washington, whether or not they share  
the opinion expressed in the statement  
widely attributed to him, and which he  
has never denied, that "as long as there  
was a dollar left north of Mason's and  
Dixon's line, he would grab it"  
(through taxation), and who insisted  
on placing an onerous and injurious  
tax on art—a glance at the figures just  
given out by the Revenue office, as to  
the decrease in art importations into  
this country since 1914.

These figures show that in eight  
months of the present fiscal year, tabu-  
lated art importations have fallen to  
less than \$3,000,000 as compared with  
importations of more than \$20,000,000  
in the corresponding months of 1914—  
the first year of the war.

These figures would seem to dis-  
prove the arguments of Mr. Claude  
Kitchin and his fellow lawmakers that  
"the art trade is so prosperous it would  
not feel a tax" (quite forgetful of the  
facts that every art dealer in this coun-  
try, has paid and is paying income  
taxes, and has subscribed and is sub-  
scribing to all the Government loans,  
to the best of his individual ability),

and also that the revenue from the art  
tax "would be large."

In the refutation by facts of this last  
argument for the tax, it would appear  
that the "biter has been bit."

### AS TO "VICTORY LOAN" ART

We had purposed reviewing the nu-  
merous pictures, posters and decora-  
tions which have marked, and still  
continue to mark, the period of parades  
and of demonstrations for the Victory  
Loan—now happily, for the peace and  
comfort of the citizens of the metropo-  
lis, and the unfortunate business men  
of Fifth Ave. and adjacent streets—  
nearing their end. After several care-  
ful inspections of these so-called art  
productions, we feel that considering  
they were made and placed for a  
worthy cause, it would be unfair to  
severely criticize them from an art  
viewpoint.

As to the pictures and posters, with  
a few exceptions, notably George Luks'  
"Leviathan Entering the Harbor With  
Troops," Shafer's "The Convoy," etc.,  
and a few of the many posters, these  
evince more zeal and haste than art  
quality, and do not reflect any great  
amount of credit on their producers.

As to the decorations, it may be said  
that, apart from the Victory Way on  
lower Park Ave., whose good and bad  
features Mr. Cortisoz analyzed in his  
Tribune story which we published  
last week—they, too, do not inspire any  
especial enthusiasm. The modernized  
and badly placed Arch of Trajan at  
Madison Square has a certain effective-  
ness, but, it is to be hoped, will not be  
made permanent, certainly not in its  
present form and place by misguided  
and over-enthusiastic city officials,  
through a public appeal. As to the  
"Tower of Jewels" at Fifth Ave. and  
60th St., irreverently and well dubbed  
"Cleopatra's Wash Line," it doubtless  
served its purpose and has entertained  
the public with its flashing and cheap  
jewelry effects. The tree laden shields  
in front of the Public Library are too  
suggestive of a cabaret, and the at-  
tempt to beautify the big wooden sub-  
way shed at Fifth Ave. and 59-60 Sts.,  
with vari-colored cloths, has resulted  
in a suggestion of the entrances to  
the old Montmartre shows in Paris, es-  
pecially of "L'Enfer."

### OBITUARY

#### Richard E. Brooks

Richard E. Brooks died suddenly May 2  
last from heart disease at the City Hospital,  
Boston, where he was taken after being  
found ill in his studio in that city.

He was born in Braintree, Mass., in 1866,  
and studied modelling under T. H. Bartlett,  
instructor at the Institution of Technology  
in 1885. Later he opened a studio at Quincy  
Adams, where he did all kinds of modelling  
and designing for cemetery monuments.  
After working there for a few years he went  
to Paris to study sculpture, and before leav-  
ing modelled a successful bust from life of  
the late Gov. Russell.

In Paris Mr. Brooks worked under the di-  
rection of M. Aube, who exhibited his bust  
of Gov. Russell in the Salon in 1894, where  
it received favorable comment, and next  
year exhibited a nude, which brought him  
instant recognition in Paris art circles. In  
1897 he was awarded the commission to  
make the Cass statue in the Boston public  
garden, which superseded the old granite  
statue that stood in the same place.

This Cass monument gave Mr. Brooks a  
high standing in this country and since then  
he has been a busy sculptor. Mayor Quincy  
during his term of office awarded Mr. Brooks  
a commission to make medallion portraits  
of the mayors of Boston for the City Hall.

### CORRESPONDENCE.

Editor, American Art News:

Dear Sir—

#### "THE FRESH EYE"

(Copyright 1919, by Charles Vezin.)

The following will be some of the chap-  
ters in my forthcoming work, "The Fresh  
Eye":

#### What Is Art?

Art is the appreciation of life made articu-  
late. Art is to life what language is to  
thought. Thought without language is of  
little use except to the thinker. Language  
without thought is nothing. "Art for art's  
sake" is like language for language's sake.

#### What Art Is Not

It is not "Geevee." It is not an excuse  
for loafing. It is not mere amusement. It  
is not a display of cleverness nor even a  
display of ability. It is not an excuse for  
the inexcusable. It is not a spicy sport.

#### What Is Truth?

Can I add anything to what Carleton  
Noyes has said on this subject? Truth is  
not literalness. The commonplace person  
is always literal: the literal-minded always  
commonplace. When Paul Jones, asked to  
surrender after having lost his main bat-  
tery, said "I've not begun to fight," he told  
a lie which, by the event, proved to be the  
truth more eloquently told than if he had  
said "I am going to fight on."

#### What Is Beauty?

Beauty is harmony. Some of the greatest  
harmonies are obtained by discords sub-  
sequently resolved.

#### What Is Back of "Geeveeism"?

It is a conspiracy of degeneracy, erotic-  
ism, stupidity; but the greatest of these is  
stupidity.

#### The Devil's Favorite Sport

The devil's favorite pastime is quoting  
scripture. His favorite quotation is: "Let  
him who is without sin," etc., and next  
comes: "To the pure all things are pure";  
and then he proceeds to demonstrate that to  
the "Geevee" nothing is pure.

#### The White Slavers of Art

The unspeakable creature of the under-  
world is a "piker" when it comes to the  
harvest of human souls compared to the  
white slaver of the underworld of "Geevee"  
art, "Geevee" literature, and "Geevee" crit-  
icism.

#### Spades

The Cult of Oscar Wilde. I have heard it  
said that one could not be with an English-  
man for half an hour without hearing him  
speak of his "bawth." One cannot be with  
a "Geevee" for ten minutes without his  
speaking of Oscar Wilde. Is it a fever?  
I wonder how long the cult would last if  
Oscar Wilde were proved guiltless? It is  
a pity that "calling a spade a spade" may  
land one in a Federal prison, whilst the  
manufacturer of the spade gets rich on the  
spade that digs the grave of decency.

#### What Is Immoral Art?

It is that art which promotes immorality.  
What is immorality? It is that which the  
experience of the individual and of the race  
has proved to promote the sum total of  
human wretchedness. Must each one not  
decide that for himself? Yes, ultimately,  
but infants decide, for their own happiness,  
to crawl into the fire, to swallow pins.  
Adolescents try to swallow the pins of  
desire.

#### "The Deserted Village"

The Village of "Geevee," deserted by  
decency, where filth accumulates and girls  
decay (and wives).

#### When Patience Ceases to Be a Virtue

When tolerance becomes complaisance,  
when it is considered narrow-minded to  
resent a slur on one's mother or on art.

#### What Is "Academic"?

It is knowledge without imagination.  
Knowledge never created a masterpiece, but  
ignorance inevitably forestalls it. Those  
who deny themselves the help of knowledge  
are like the fanatics who reject the help of  
science in a plague because it defeats the  
will of God.

#### Why Worry?

I believe as firmly in the future of art as  
in anything in life. Why then worry?  
"Give the calf enough rope and it will hang  
itself." True enough; but in the meantime  
that rope gets tangled around many precious  
things. Why worry about the Bolshevik?  
Sooner or later they will hang themselves;  
but in the meantime they are hanging many  
others. Let the "Geevee" die a natural  
death? As well say, do nothing about in-  
fantile paralysis because the epidemic will  
run its course.

#### Physical, Mental, and Moral Characteristics of the "Geevee"

The most common physical characteristic  
is the round-head, with the back of the  
skull and the neck a straight line. The most  
common mental characteristic is lack of bal-  
ance. The most common moral character-  
istic is exaggerated egoism and intense ego-  
tism, also indolence (vulgo laziness) with  
the usual result. "The devil finds some mis-  
chief still for idle hands to do."

#### The "Geeveeshee"

As usual "the female of the species is more  
deadly than the male." By the way, is there  
any male "Geevee"; are they not epicenes  
masquerading in the "toga virilis"?

#### Denatured Art

Denatured art goes with the era of the  
denatured armpit; they are as unpleasant as  
denatured alcohol. "I could not love thee,  
dear, so much, lov'd I not honor more." I  
could not love thee, art, so much lov'd I  
not Nature more."

#### The "Geevee" Art School

The "Geevee" school of art flourishes  
especially at the "Geevee" art schools. It  
is on immature minds that the pernicious  
fallacies and the sophistries of "Geevee-  
ism" make their impression, and the student  
artistically born in that atmosphere knows  
nothing else. Camphor will keep the moths  
out of one's woollens. But if the moth gets  
there ahead of the camphor all the subse-  
quent doses of camphor don't worry the  
baby moth. "It is bo'n and bred in de briar  
patch." And those who belittle the danger  
of "Geeveeism" do not know what is going  
on in some of our largest art schools. In  
some of the largest institutions the "Gee-  
vee" instructor who teaches more of the  
"Geevee" philosophy of life than of art is  
supplanting the art instructor. The girl  
students are told they cannot become great  
artists unless they "live" and that "living"  
means every imaginable form of license, in-  
cluding such relatively harmless things as  
attending prize fights, cock fights, gambling  
saloons, opium joints, etc. They are ad-  
dressed by the mistress of an assassin who  
tells them that marriage is obsolete and  
many other pretty things. All of this so  
that the spirit of art may be free and un-  
trammelled by convention.

There will also be chapters in "The Fresh  
Eye," if the paper holds out, on the follow-  
ing subjects. What Is Temperament? What  
Is an Emotion? What Is Living "The Great  
Stupidity." (Thank you, Michael Monahan,  
for that needed term.) The Pattern Maker.  
The Limitations of Form. The Abiding  
"Representative." Why the Easel Picture  
Must Not Go. The Art of Living. "But  
Woe Unto Him by Whom the Offence  
Cometh." "Suffer Little Children." "What  
Must I do to be Saved?" (artistically.) The  
Road to Happiness. The Joy of Life. The  
Means or the End? The Insulters of Art.  
Art and Sex. Surfeit. What Is Love?  
Faith. Missing the Point. The Fit-Throw-  
ers of Art. The Auriferous Petticoat. The  
"Geevee" Scheme of Life. What Is  
Strength? The "Geevee" Museum Director.  
"Geevee" Thieves Shouting "Stop Thief!"  
The Autobiography of a Painting that was  
"Fired."

#### The Function of Art Criticism

It is not to boost one's cronies of the  
third class restaurant table; it is not to dis-  
play how clever one is, how flippant one  
can be; it is not to promote "Geeveeism."  
It is to give sight to the blind, to lead to  
"The Gate of Appreciation." Carleton Noyes  
is the supreme example of the function of  
art criticism. I have bought 100-copies of  
this book and will send a copy of it free,  
with my compliments, to any professional  
art critic who will promise to read it.

I may also send from time to time under  
the general caption "Facts, Fallacies and  
Pitfalls in the Technique of Painting" chap-  
ters headed as follows: "Mystery." Mys-  
tery is one of the greatest qualities of a  
work of art, but there is no mystery in the  
mind of the master about how he attains the  
quality of mystery. "The Society for the  
Prevention of Cruelty to Art Students."  
"First Aid to the Injured." (There is no one  
so easy to injure as a defenseless artist.  
If anyone accuses a manufacturer of putting  
out a worthless brand of merchandise he  
can recover damages. If a "Geevee" critic  
declares that a picture is "punk" there is no  
redress.) There is "No Such Thing as  
Mud." ("Mud" is only an incorrect relation of  
values.) "When Is Your Picture 'Tired'?"  
"Artistic Diabetes." (The sweetness of the  
lollypop is one thing, the sweetness of the  
mushroom, the grape, the terrapin and the  
canvasback, another. There is no pleasant  
flavor without a trace of sugar; even beer,  
cheese and bacon have it. Still other chap-  
ters will treat on "How to Teach," "Art  
and Technique," "Knowledge vs. Feeling,"  
"The Necessity of Coherency."

#### Shall Our Daughters Study Art?

Yes, if they will pass the "Geevee" In-  
surance Examiner. And to secure a "Gee-  
vee" insurance policy she must have a heart  
that is sound and in the right place; she  
must not only have feeling, temperament  
and imagination, but intelligence. Stupidity  
is the great ally of "Geeveeism." "Against  
stupidity e'en gods contend in vain."

#### An Axe to Grind

I have no axe to grind, except the axe to  
chop off the heads of "Geevee" buzzards  
and hyenas that feed on the carrion of  
wrecked lives. I seek no notoriety except  
for the notorious.

Charles Vezin.

N. Y., May 7, 1919.



## LONDON LETTER

London, April 26, 1919.

The Brechin Sale, for which the majority of the London dealers travelled to Glasgow, did not have results in accordance with anticipations. Although the Blommers and the McTaggarts fetched high figures, the Raeburns and various other Old Masters, which it had been expected would also go for large sums, fetched but with the comparatively trivial amounts presumably because they were not up to standard. For instance, Raeburn's "Miss Cleg-horn" brought only 250 gns., while the same master's "Dr. Philips" changed hands for 50 gns. Thus like Reynolds's portrait of "Margaret Thomson" reaching only 100 gns., and the Fantin Latour and Matthew Maris bringing similarly inconsiderable sums. In spite of outside competition Glasgow buyers secured the McTaggarts and the Blommers, and 3,600 gns. was given for the latter's "Knitting Lesson," and 2,600 gns. for his "Lost Sabot." The advance in the price given for Orchardson's "Tender Chord" (2,450 gns., as compared with the 410 gns. paid in 1908) is indicative of the increased favor in which this style of anecdotal work is held at the present moment among certain collectors.

## The Beresford-Hope Tapestries

May is to be a month of important auction room events. The sale by Frank, Knight and Rutley of the Isaac Lewis collection will place on the market the famous Beresford-Hope tapestries belonging to the Bedgebury estate, as well as the fine Louis XIV and Empire furniture with which the house is furnished, and the pictures, both old and modern, which adorn the walls. The tapestries include a splendid specimen of Mortlake belonging to the set which King James I commissioned for his son, Charles, and which deals with the Intervention of Neptune and Amor on behalf of Venus and Mars. There are also four large Brussels panels designed by Teniers. Among the Old Masters are canvases by Lucas Cranach, Rubens and Vandyck; and the modern school is represented by Landseer, Perugini, Britton Riviere and others. This is a sale which should prove of special interest to Americans. It is indeed anticipated that the English bidders will find keen competition on this occasion from their overseas rivals.

## Earle Pre-Wedgwood Pottery Sale

Another interesting sale arranged for May is that of the Earle Collection of pre-Wedgwood pottery, illustrative of the development of early ceramic art in England. This collection was formed by Major Cyril Earle, the author of a book on "Early Staffordshire Pottery," of which subject he has a practically unique knowledge. It includes interesting examples of decorated slip ware, colored salt glaze, figures by Ralph Wood, Whieldon, and Enoch Wood, as well as specimens of agateware and combed ware, types of pottery which have during the past few years risen greatly in public esteem. The sale will be conducted by Messrs. Charles Butters and Sons at Hanley, Stoke-on-Trent.

## High Art Prices Persist

American visitors to England, who came over this year with the intention of adding to their collections, are likely to meet with a severe shock in regard to the prices of art work, for the advance, both in regard to old and modern work, is still progressing by leaps and bounds and shows no disposition at present to come to a stop. Indeed, in many instances so great has been the rise over here that purchases can actually be made more advantageously in America than in England. So far from encountering that drop in price which might have been expected from a country in which taxation has so greatly reduced spending power, our overseas visitors will find that the competition in regard to the acquisition of really fine things becomes so increasingly acute that dealers bemoan that their stock is in danger of becoming quite unduly depleted. In fact were it not that the present difficulty of obtaining the requisite domestic staff for the maintenance of large houses militates, to a certain extent, against the unrestricted purchase of objets d'art, many of the leading houses would actually have little or nothing to offer their patrons, for stock once disposed of, cannot readily be replaced. In the case of certain artists such as, for instance, Munnings, an exhibition of whose pictures is now running at the Connell Galleries, so great a vogue has now been established that everything is sold as it is placed upon the walls.

## Dealers' Advanced Costs

But notwithstanding the extraordinarily ready sale for pictures and furniture, the dealers are not making the large profits in every case that might have been expected, for the advanced cost of frames, packing cases and the various minor accessories has made a marked difference in the incidental expenses, while the cost of the general upkeep of staff and premises forms a very material item in the calculation of ultimate profits. L. G. S.

## FLAMENG SALE IN PARIS

Following the Michel Levy sale in Paris, May 12 and 13 next, an advance story of which was published last week, will come at the Georges Petit galleries, May 26-27 next, that of the 42 oils, 50 drawings of the xv-xvii century, 78 drawings of the xviii-xix century, 18 early French miniatures, 23 moyen-age and Renaissance sculptures, and a few valuable old tapestries and furniture pieces, the collections formed by Francois Flameng, the well known French artist, and which are to be dispersed on account of the death of Mme. Flameng. The auctioneer will be M. Lair-Dubreuil, and the "experts" MM. Jules Feral, Marius Paulme, and Henri Leman.

M. Flameng has long been considered a most discriminating and careful collector, and a study of his treasures in former years and now as displayed in the handsomely illustrated catalog of the coming sale just received, proves that he deserved this reputation.

## Some Notable Oils

The oils, a few of which are reproduced in this issue of the ART NEWS, are not many in number—only 42 in fact—but all have a certain individuality and charm that speaks their selection by a man of taste and discernment. The Bonington "Beach at Dieppe" is the original for the larger ex-

a day. The other two Lawrences, "Le Porte-Atendant" and "The Girl with Brown Hair," are also excellent examples of the brilliant English portraitist and colorist. A "Portrait of Mr. Boswell" by Raeburn, from the collection of Mr. R. Rawlinson, is also noteworthy, if not a great example, and Hoppner is represented by a half-length of a "Man in Blue," an unusual example. There are four additional and attractive canvases simply attributed to the "English school."

Of the early French masters M. Francois has only a few, but choice examples. There is a "Portrait of a Young Woman in a Pink Gown," by Perroneau, a very charming work, and Quentin La Tour is represented by a bust "Self Portrait," full of expression, and Granet by a "Chapel of an Italian Convent," a beautiful work.

The early Italian, Guardi, is represented by three charming and typical Venice scenes—one "The Rialto Bridge," of importance, while his predecessor, G. B. Tiepolo, is exemplified by three canvases, an oval sketch "Mars and Venus," a Tondo, "The Assumption of the Virgin," and a small replica of the "Ecce Homo" in the Metropolitan Museum. There is a Tintoretto, "Saint Louis Receiving the Celestial Crown," a study attributed to Raphael for his fresco of the "Stanza della Signatura" in the Vatican.



YOUNG WOMAN IN PINK DRESS

In Flameng Sale, Paris.

Perroneau.

ample in the Luxembourg and has all the young English master's charm of color and strength of composition. There are no less than four Chardins, three of the first importance from the Chardin Fragonard exhibition, a still life and the other two, "Les Attributs du Peintre" and "Les Attributs de l'Architecte" (a pendant), delightful studio interiors.

A small "Portrait of a Man" by Clouet is characteristic, and there is a notable "Portrait de Francoise de Longwi—Amirale de Brion," a delightful presentment of a "Grande Dame" by Corneille de Lyon in his best manner.

A study for a fresco represents Corregio, and a "Portrait of an Elector," Lucas Cranach. Two excellent works, "A Flute Player" and a "Portrait of a Man" are given to Van Dyck, while the more modern Decamps and Gericault are represented, the first by a sheep picture, and the latter by the study for his famous "Raft of the Medusa" in the Luxembourg.

## Early English and French Pictures

M. Flameng was evidently devoted to the works of the early English painters and had four superior examples of Lawrence of which the three-quarter length standing presentment of "Mr. Robertson" and the seated three-quarter one of "Mrs. Belling-ton" are among the finest examples that have come on the auction mart in many

Another study, given to Rembrandt, was probably made for his "Disciples at Emmaus" and was shown in the Retrospective Exposition of the great and lesser Dutch Masters of the XVII century, in the Jeu de Paume, Paris, in 1911. There is an attributed Velasquez, "The Turkey," a clever study, and a small oval "Portrait of the Duc d'Olivares," which has the indicia of the master.

## Some Unusual Drawings

The 128 drawings, which cover some of the masters of the XV to the XIX century inclusive, are an interesting feature of the collections. Such men as Albertinelli, Buonarroti, Berghem, Alonso Cano, Clouet, Corregio di Credi, Dumonstier, Van Dyck, Holbein, Lagneau, Fillippo Lippi, Pietro Longhi, Claude Lorraine, A. Van Ostade, Rembrandt (11), Perugini, Pisanello, Rubens, Andrea del Sarto, Spagna, Paul Veronese, and even Da Vinci, are represented among the earlier drawings and among the later Billotto, Boucher (3), David, Downman, Fragonard (6), Goya, Greuze, Guardi, Huet, Ingres (18), Quentin La Tour, Lawrence, Le Prince, Menzei (4), Oudry, Hubert Robert (3), Saint Aubin (3), Tiepolo, G. B. (1), and Domenico (2), Vernet and Watteau (10).

## Miniatures and Sculptures

The miniatures number only 18 but among them are beautiful examples of Charlier,

PORTRAIT OF THE DUC d'OLIVARES  
In Flameng Sale, Paris.

Coteau, Hall, Isabey (3); Lemoine, Pasquier, and Villers, with seven by unknown painters well worthy to rank with those well attributed. The ten sculptures include examples of Chinard, Coustou, Falconet, Houdon (4), Pajou, Puget and Xavery.

The illustrated catalog of this collection can be seen at the AMERICAN ART NEWS office, where orders for the sale will be taken and cabled, if requested.

## BOSTON

Paintings by Ruth A. Anderson constitute a pleasant show now on at the Vose gallery. Most striking is her ability to get color and decorative patterning out of N. Y. street scenes. She handles figures in large numbers with individuality and liveliness. "On the Beach" is one of her most satisfying studies of life away from the great city. Watercolors by J. A. Schweinfurth are shown at a local gallery, together with landscapes by Harold B. Warren.

The Leonardo da Vinci anniversary was observed at Fogg Museum, Harvard, with songs of the Renaissance sung by a college chorus, and addresses on the painter by Prof. George Harold Edgell and Dr. George Sarton. At the Boston Public Library there is an exhibition of print reproductions of the master's best known works.

Some 75 drawings by Hokusai, from the private collection of Mr. John T. Spaulding of Boston, have been lent to the Fogg Museum for a brief period for exhibition.

At the Guild of Boston Artists the members' Spring exhibition opened May 13. Edmund C. Tarbell's new picture, "Mary and the Venus," a portrait somewhat in the Raeburn manner, is attracting wide and favorable comment.

Paintings by I. M. Gaugengigl are on view at the Guild of Boston Artists, and reveal many sides of the talent of this highly skilled portrait painter.

Even F. Comins recently finished three character portraits of returned soldiers. One of these, "The Colored Hero," has been hung in the Boston Art Club annual show.

"Opinion in Art" was the topic of Philip I. Hale's lecture at the museum on May 4.

A portrait of Ralph Huntington White has just been completed by W. A. J. Claus, and is attracting interest.

E. C. Sherburne.

## HARTFORD (CONN.)

The following sales were made at the tenth annual exhibition of the Conn. Academy just closed: Daniel F. Wentworth, "Winter Woods"; Carl Ringius, "Park River"; G. Victor Grinnell, "A Winter Morning"; George Thomson, "The Woods in November"; Ira L. Abbey, "The Back Door."



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Van Dyck.

In Flameng Sale, Paris.

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**BUFFALO**

The exhibition of handicrafts and industrial art which has been on at the Albright Art Gallery for the last month speaks convincingly of that new spirit which is challenging the old distinction between manufacturer and artist. That Buffalo manufacturers are responding to the general demand for art in the home, is evidenced by the interesting collection of manufactured articles in Gallery XVIII, installed and collected by Elise Lord Bradford and Robert G. Paull. Furniture by the Kittinger Furniture Company of Buffalo is included in this collection as is also furniture by Mitchell, Parker and Brown, Donovan, Paul Streich, Johnstone Kurtz, Prentice and Robert G. Paull. The walls are hung with velvet, silk and cotton fabrics, all manufactured in America.

There is also some fine glass, assembled especially by A. G. Dickinson, to be seen; examples of pottery by the Buffalo Pottery Company, and a stained glass window by the Frohe Company.

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**CLEVELAND**

Henry G. Keller of the faculty of the Cleveland School of Art has won honors in the current exhibition of local art at the Museum. A special cash prize of \$250 "for maintained excellence in many lines" was created for his work at the jury's decision, and the Penton medal of excellence, given in bronze to the 20 best entries in as many departments of the exhibition, will be struck in silver in his honor. The jury also recommended that his oils be hung alone on one wall of the main gallery, where they form a small display in themselves, comprising allegorical murals, decorative fruit pieces, figure and animal paintings. His watercolors and etchings were withdrawn from competition on the award of the special prize, but received high commendation.

The exhibition is the largest and by far the best ever held by local artists and will be made an annual event. "Cleveland is on the map in art" was the unanimous verdict given by the jurors at a dinner at the Museum in their honor. The four who composed Cleveland's first out-of-town jury were: C. Howard Walker, Boston; Ellsworth Woodward, New Orleans; George Eggers, Chicago; and Robert B. Harshe, Pittsburgh.

Gerrit A. Beneker, Victory Loan poster painter, now here painting labor types in a distinctly new effort to interpret Labor and Capital to each other and to themselves, won first prize of \$100 in industrial portraiture with a red-shirted workman whose loyal face and stalwart figure bear out the title "Men Are Square." Shirley G. Barrick won first prize in landscape with "Early Snow"; William J. Edmondson first in figure composition with "New Skeins," a knitting picture, equalling those which he has shown in several Eastern exhibitions. Frederick C. Gottwald, a veteran teacher in the School of Art, won first in oil portraits with "The Dreamer" and also shows a rich-toned, vibrant "Amalfi" and a strong picture of the new high-level bridge. Frank N. Wilcox, also of the School of Art, won first in etching and second in the industrial landscape class. His strong decorative pieces, "The Old Galleon" and "Coming to Anchor," won first prize in their class. William J. Eastman, School of Art teacher, won first in watercolor with a delicate winter scene along the lake. In sculpture a case of carved ivory and metal medallions by Halford Lembke won the first \$100 prize.

Other first prize winners of lesser sums were: Clara Louise Bell, miniatures; Caroline Hadlow and Ruth Smedley, jewelry; Anna Wyers Hill, metal work; Merle Boyer, photography; Thomas J. Holmes, book-binding; Horace Carr, printing; Rorimer-Brooks Co., furniture; George Adomeit, commercial design. The Penton medal in bronze for excellence went to all first prize winners and to several others who received commendation. Lace, embroidery and hand-weaving experts also received cash awards.

Sketches made in Breganzona, Switzerland, by Theo. Bissegger, a member of the Poster Association, were the first pictures to be exhibited by the Kokoon Klub.

Jessie C. Glasier.

**PROVIDENCE**

The R. I. School of Design has been fortunate in securing the work of Jean-Julien Lemordant for exhibition, and the two small galleries at the School of Design are hung with the studies, drawings and sketches which the artist made for such important commissions as "Decoration for a Paris Municipal Building," "Decorative Ensemble for the Hotel de L'epée at Quimper," "Fresco for the Fisheries and Oyster Breeding Syndicate of France," and "Decoration for the Municipal Theater of Rennes."

In all these works Lemordant makes a free use of glowing color in striking combinations and obtains brilliancy and depth. The work of Lemordant was fully reviewed in the ART NEWS when shown recently in N. Y. W. Alden Brown.

**PHILADELPHIA**

Original drawings by Aubrey Beardsley are on exhibition in the Rosenbach Galleries to May 17. Personal reminiscences of the career of the brilliant, short-lived boy who died in exile from England, were recited by the former editor of the "Pall Mall Gazette" at the opening view, and the generous hospitality of the Rosenbachs was extended to their guests in the beautiful Italian rooms of the establishment.

The annual exhibition of drawings and prints at the Art Club, assembled under the auspices of the Print Club, is on to May 14. Mr. Frank Weitenkamp, curator of prints at the N. Y. Public Library, gave a talk Monday last in the gallery on "Drawings and Prints, the Medium and the Temperament." There are a number of capital portraits drawn in charcoal by F. Walter Taylor, clever English character sketches by George Belcher, the "Punch" artist, pencil and crayon drawings of Jewish types by A. Levy, etchings and sketches by Albert Sterner, Earle Herter, Ernest Roth, George Bellows, Childe Hassam and scenes in Flanders, by Sherwood and Charles Henry White. Victory loan posters painted during the last week in the Camac St. studios were sold at auction at the Union League Club on May 3 to be paid for in subscriptions to the loan. A poster painted by Judge John M. Patterson, illustrative of Lt.-Col. John McCrea's poem of "In Flanders' Fields" was acquired by Mr. Percy M. Chandler, who subscribed for \$101,000 in bonds, a poster by John E. Sheridan fetched a bid of \$80,000 and another by Herbert Pullinger, \$25,000. Leopold Seyffert painted a portrait of a sailor for Rear Admiral Wm. S. Sims in the Camac Street Quartier Latin, which was presented to the officer by subscribers of \$100,000 of the loan. Two posters have been painted in the street by Earle Herter and Scott Williams and auctioned off, each for \$50,000 subscriptions.

The Phila. Watercolor Club has an exhibition of the works of its members at the Art Alliance until May 14th. John McLure Hamilton made an address on "watercolors" on May 6th. He also exhibits clever portrait sketches in chalks.

There are groups of works by David B. Milne and Dodge McKnight that are somewhat puzzling to those outside of the circle of the elect, expressions of emotional art that convey messages to a limited few, but there are others quite comprehensible also by Frederick Nunn, Dr. Zimmerman, John Dull and W. A. Hofstetter.

**Victory Loan Decorations**

Victory Loan street decorations give life and color to several localities not usually noticeable for attractive surroundings in the center and suburbs of the city. Replicas of the winged "Nike," personifying "Victory," the outstanding feature of the scheme of decoration south of City Hall in Bond St. have been used effectively in other centers of loan activity in lower Broad St. and West Phila. Municipal art of this kind is a pretty fair criterion of the degree of advancement of the ideals of a community, in the direction of a "City Beautiful." It seems to be realized here to a considerable extent, although not quite as much as in the "Avenue of Fame," the setting of a G. A. R. celebration in the same place some years ago. The figure of "Victory" seemingly suggested by the famous marble of Samothrace, is sufficiently imposing in itself, but "someone has blundered" and has mounted a nondescript little bird, presumably an eagle, at the foot of the statue, quite beautifully gilded, but absolutely out of proportion with the rest of the composition. The color of the rays of a huge sunburst arranged on the facade of the building back of the statue is red instead of golden, and strongly suggests Russian Bolshevism. The effect of a multitude of small, cheap flags fluttering on the horizontal lines from pole to pole

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is not happy, but the Venetian masts with the national ensigns of the allies are very successful features of the general scheme of decoration. Little Camac St., the abode of various small clubs such as the Sketch and Plastic, is also the scene of a Loan drive. Clouds of bunting of every nation of the allied powers float overhead, fronts of the clubhouses bear painted canvas as decorations. Artists are daily painting posters in the open air for the entertainment of the public bond buyers, and a pair of menacing cannon guard the entrance to the street.

Justly deserved were the compliments offered to Prof. Miller at the reception at the Art Club April 25. Appreciation of the services of such a man in raising the standard of quality in the Applied Arts in a large industrial center as we have here, could hardly be better shown. Professional men in many walks of life were present to greet him: artists, journalists, members of the bar, directors of art museums and instructors in art schools. There was a happy little speech of acknowledgment from the host.

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## ART AND BOOK SALES

## Tolentino Galleries Collection Sale

Italian Renaissance furniture, bronzes, ceramics, marbles, paintings and textiles, Greek and Roman antiquities and other rare objects, comprising the Tolentino Galleries collection, were sold at the American Art Galleries last week.

At the first session, Thurs. aft., a total of \$34,140 was realized for the 174 items sold. The feature of the session, No. 78, XV century Florentine colored stucco bas-relief by Rossellino, 48 inches high x 37 inches wide, was sold to Leone Ricci, for \$3,100.

Other interesting items sold were:

No. 52, I century Graeco-Roman vase, 7 in. h. Leone Ricci, \$1,500.

No. 62, XIV century Florentine "Cire-Perdu" bronze group by Bernini, "Apollo and Daphne" group, 20 in. h., from Davanzati Palace collection, Leone Ricci, \$1,500.

No. 73, XIII century Pisan marble portrait bust, A. di Cambio, Stefano Berizzi, \$1,500.

No. 101, XVI century Florentine terra-cotta bas-relief, "Virgin and Child," 45 in. diam., with frame in manner of Della Robbia. Mrs. Cattadon, \$1,000.

No. 51, pair XVI century Venetian bronze candlesticks, Vittoria, 7 in. h., from the Stefano Bardini collection. Mme. Keller, \$800.

No. 136, pair of XVII century Venetian lanterns, 127 in. h. Mme. Keller, \$800.

No. 80, pair XIV century Pisan marble statues by a sculptor of the early Pisan school; statue 45 in. h., pedestal 37 in. h., from Bardini collection. W. W. Seaman, agt., \$800.

No. 112, set of six XVI century Siennese Palisandro wood candlesticks, carved by G. B. del Tasso from a design by Baldassare Peruzzi, 41 in. h. Mrs. Cattadon, \$780.

No. 72, XV century French stone statuette, 30 in. h., from Mercier collection, Rome. W. W. Seaman, agt., \$750.

No. 83, pair XVI century Venetian marble lions, 45 in. h. A. A. Austin, \$650.

No. 134, XVI century Florentine wrought-iron gate, 50x59, Leone Ricci, \$600.

No. 120, XVI century painted and gilded wrought-iron bracket lantern, 4 1/2 in. h., formerly in the Simonetti collection, Rome. Seaman, agt., \$575.

No. 75, XVII century Florentine marble bust, Bernini, 33 in. h., from Bardini collection. Leone Ricci, \$550.

No. 174, XVIII French carpet of Aubusson weave, 21 ft. 2 in. x 14 ft. 4 in. Mrs. Untermyer, \$525.

No. 56, XVI century Paduan bronze statuette, "Atlas," 8 in. h. Lorenz, agt., \$500.

No. 113, pair XVI century Florentine painted and gilded wood paschal candlesticks, 69 1/2 in. h. Mrs. Cattadon, \$500.

No. 303, set of fifty-nine early XV century Italian painted panels, average height 11 in.; widths, 13 1/2 and 16 1/2 in. J. L. Breese, \$1,534.

No. 270, XVI century Florentine carved and gilded walnut cassone, 23 in. h., 64 in. l., 20 1/2 in. w. Karl Freund, \$1,350.

No. 313, XVI century Tuscan walnut cabinet, 72 in. h., 77 in. l., 25 in. w. Leone Ricci, \$1,350.

No. 255, early XVI century North Italian walnut table, 32 in. h., 51 1/2 in. l., 36 1/2 in. w., from Bardini collection. L. Orselli, \$1,300.

No. 261, XVI century Venetian carved walnut lectern, 72 in. h. Leone Ricci, \$1,250.

No. 269, XVI century Umbrian walnut cabinet, 68 in. w., 45 1/2 in. h., 19 in. d. Seaman, agt., \$1,225.

No. 279, XVI century Florentine walnut door, 74 in. h., 39 in. w. Leone Ricci, \$1,000.

No. 309, set of eight XVIII century Venetian painted wall panels. Leone Ricci, \$1,000.

A total of \$72,846.50 was obtained for the 146 items sold at the second session, Fri. aft.

The leading price of the session, \$4,900, was paid by Leone Ricci for No. 320, early XVI century Florentine marble doorway by Andrea Sansovino, of Creek statuary marble, 14 feet 8 inches high x 8 feet 10 inches wide. No. 319, XVI century North Italian painted and gilded bookcase by Venato, 137 inches high x 97 inches wide, went to the same buyer for \$2,900, the second highest price.

Other items sold were:

No. 317, XVI century Tuscan walnut cabinet, 31 in. h., 111 in. l., 27 in. w. Leone Ricci, \$2,700.

No. 298, "Virgin and Child," painting by Pietro Lorenzetti, 36 x 29. Mrs. Cattadon, \$2,400.

No. 316, XVI century Florentine walnut bookcase, 111 in. h., 135 in. w., 22 in. d. Charles of London, \$2,000.

No. 266, early XV century North Italian walnut chest, 23 1/2 in. h., 48 in. w., 24 in. d. Mrs. Cattadon, \$1,900.

No. 315, XVIII century Venetian painted door and alcove screens; door, 121 in. h., 110 in. w.; screen, 86 in. h., 43 in. w. Leone Ricci, \$1,900.

No. 278, early XVI century Florentine walnut Panca or bench, 37 in. h., 60 in. l., 23 in. w. Leone Ricci, \$1,800.

No. 258, XVI century Florentine walnut cabinet, 36 in. h., 49 in. l., 24 in. d., from Bardini collection. Leone Ricci, \$1,700.

No. 281, XVI century Florentine walnut cabinet, 56 in. h., 41 in. w., 18 in. d., from Bardini collection. Mrs. Cattadon, \$1,700.

No. 265, XVI century mid-Italian walnut cabinet, 50 in. h., 64 in. w., 20 in. d. Leone Ricci, \$1,500.

No. 282, XVI century Florentine walnut cabinet 95 in. h., 45 in. w., 18 in. d., from Bardini collection. L. Orselli, \$1,500.

At the third and concluding session, May 3, a total of \$50,652.50 was realized, making a grand total of \$157,179.

The highest price, \$3,100, was paid by F. L. Engel for No. 479, XVII century Flemish verdure tapestry, 10 ft. x 13 ft. 1 in.

No. 474, XVI century Florentine walnut cabinet, 70 1/2 in. h., 55 in. w., 22 1/2 in. d., was purchased by L. Orselli for \$2,900.

Other items sold with buyers and prices were:

425. XV century Florentine terra-cotta tablet, by Giacomina della Quercia, 38 1/2 x 25 1/2, Seaman, agt., \$2,100

476. XVI century French walnut cabinet, 70 1/2 in. h., 55 in. w., 22 1/2 in. d. Orselli, \$1,900

475. XVI century French walnut cabinet of the Lyons school, 75 in. h., 57 in. w., 23 1/2 in. d. Orselli, \$1,800

471. XVI century Spanish walnut cabinet, 58 in. h., 42 in. w., 20 in. d. Seaman, agt., \$1,850

456. Set XVII century Florentine walnut furniture. Lans & Co., \$1,650

472. XVI century French walnut cabinet, 60 in. h., 44 in. w., 21 1/2 in. d. Orselli, \$1,650

473. XVI century French walnut cabinet, 72 in. h., 39 in. w., 15 1/2 in. d. Orselli, \$1,550

477. XVI century Flemish heraldic tapestry, 6 ft. 8 in. x 6 ft. 4 in. C. H. Conner, \$1,475

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## NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Mrs. St. John Alexander Exhibition Galleries, 5 W. 47 St.—A group of antique paintings from Europe. Arden Gallery, 599 Fifth Ave.—Decorative art. To Oct. 31.

The evolution of French art. As arranged by M. de Zayas. To May 24.

Arlington Galleries, 247 Madison Ave.—Marine and landscape paintings by Clifford W. Ashley. Through May.

Art Alliance of America, 10 E. 47 St.—Graphic arts. To May 24.

Babcock Galleries, 19 E. 49 St.—American paintings to May 31.

Belnoit Art Gallery, 556 Amsterdam Ave.—Group of American artists. May 10-20.

Bourgeois Gallery, 668 Fifth Ave.—Annual exhibition of modern art. To May 26.

Braus Gallery, 2123 Broadway.—Paintings by American artists. To May 31.

Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y. Old laces and embroideries. To May 31.

Buccini Studios, 347 Fifth Ave.—Decorative art screens by Alberto Buccini. May 12-June 30.

Canessa Galleries, 1 W. 50 St.—Greek, Roman, Gothic and Renaissance objects. During May.

The Century Club, 7 W. 43 St.—Group of paintings by Carlton T. Chapman. Through May 15.

The City Club, 55 W. 44 St.—Landscapes by Henry R. Poore. To May 21.

Civic Club, 14 W. 12 St.—Caricatures. To May 12.

Columbia University.—Avery Architectural Library.—Roosevelt memorial exhibition. To June 4.

Daniel Gallery, 2 W. 47 St.—Annual watercolor exhibition. To May 14.

Richard Dudensing & Son, 45 W. 44 St.—"Hell," a painting of a Western scene by William R. Leigh. To May 17.

Durand-Ruel Gallery, 12 E. 57 St.—Recently imported paintings by Monet. To May 17.

Ehrich Gallery, 707 Fifth Ave.—Portraits by Gilbert Stuart. To May 12.

Folsom Gallery, 560 Fifth Ave.—Landscapes by American artists. To Sept. 1.

556 Fifth Ave.—Paintings donated to American Red Cross. May 5-10.

Drawings by Rockwell Kent (Under the direction of Mrs. Albert Sterner).

Grolier Club, 47 E. 60 St.—Historical bookbindings made before the year 1800. May 10-June 15.

Macbeth Gallery, 450 Fifth Ave.—Comparative exhibition of American paintings. May 10-24.

Exhibition American Federation of Arts and the College Art Association. May 10-24.

Macdowell Club, 108 W. 55 St.—Four groups of artists. To May 11. Last display in Galleries.

Hotel Majestic Art Salon (Under the direction of Dr. Fred Hovey Allen).—Paintings by contemporary American artists. To June 5.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days. The Courbet Centenary exhibition. To May 18.

Milch Galleries, 108 W. 57 St.—Recent American sculpture in bronze, wood and terra-cotta, for the town and country house, the grounds and garden. To May 17.

Montclair Art Museum, Montclair, N. J.—Exhibition by a group of contemporary French painters. To May 18.

Montross Gallery, 550 Fifth Ave.—Paintings and drawings by American artists. Through May.

Municipal Art Galleries, 40 Irving Place.—Annual exhibition of the N. Y. Evening School of Industrial Art. To May 10.

Musmann Gallery, 144 W. 57 St.—Etchings, colored etchings, pencil drawings and pen drawings by John T. Arms. To May 15.

New York Public Library, Fifth Ave. and 42d St.—Annual show of prints newly acquired. Through the summer. Print Gallery (room 321): Drawings from the J. Pierpont Morgan collection. Stuart Gallery (316): Recent additions to the print collection. Room 112: "The making of prints."

The Paint Box, 43 Washington Square.—Paintings by C. E. Polowetski. Through May.

Parish House of the Church of the Ascension, 12 W. 11 St.—Paintings by contemporary American artists. To May 21.

Pen and Brush Club, 134 E. 19 St.—Summer exhibition of paintings by members. May 11-Sept. 15.

Ralston Gallery, 567 Fifth Ave.—Paintings by Thorolf Holmboe of Norway. May 12-24.

Rehn Gallery, 6 W. 50 St.—Contemporary American artists. To the end of May.

Henry Reinhardt & Son, 565 Fifth Ave.—Recent paintings of Indians of the Southwest by Julius Rolshoven. To May 17.

National Association of Portrait Painters. To May 17.

Van Cortlandt Mansion, Van Cortlandt Park.—Loan exhibition of Sheffield Plate by The Colonial Dames of the State of New York. From May 9.

Catherine Lorillard Wolfe Art Club, Grace House 802 Broadway.—Exhibition of watercolors and industrial art designs. To May 15.

Yamanaka Galleries, 680 Fifth Ave.—Old Japanese color prints. To May 17.

## CALENDAR OF AUCTION SALES.

American Art Association Galleries, 6 E. 23 St.—Rare Japanese color prints, including many fine examples of Hiroshige and other masters, being Part II of the important collection of the connoisseur, Judson D. Metzgar, Moline, Illinois. May 15-16.

Anderson Galleries, Park Ave. and 59 Street.—English literature from London. Handsomely bound sets of Ainsworth, Browning, Carlyle, Mark Twain, Fenimore Cooper, Defoe, Dickens, Fielding, Goldsmith, Henry James, Lever, Lowell, Maupassant, Thomas Paine, Roosevelt, Ruskin, Scott, Shakespeare, Shelley and Stevenson. May 13-14, 2.30 and 8.15 o'clock P. M.

Art and other books sold by order of Francis P. Garvan, Alien Property Custodian. May 13-14.

Seventy-three Spanish paintings, exhibited at the Panama-Pacific International Exposition, San Francisco, 1915. To be sold by order of Senor Jose Ferrando, Spanish Commissioner. May 20, eve.

Original drawings, etchings and drypoints. Drawings by Claude Lorrain, Cuyt, Domenichino, Gainsborough, Guercino and others; etchings by Rembrandt, Cameron, Corot, Haden Legros, Meryon, Millet, Rowlandson, Whistler, Zorn; lithographs by the great French artists of the XIX century. May 19, eve.

Clarke's 5 W. 44 St.—Closing session today 2.30 P. M. of Spanish Art Galleries, collection of Gothic and Renaissance furniture, the Fontainebleau tapestries, etc.

## AUCTION EXHIBITIONS

Anderson Galleries, Park Ave. and 59 Street.—Library of English literature from London; books consigned by Francis P. Garvan, alien property custodian; and other collections. To sale dates, May 13-14.

A collection of prints and original drawings. Opens May 10, to sale date, May 19.

Spanish paintings. An unusual and striking collection of paintings, portraying Spanish scenery and incidents of Spanish life by prominent Spanish artists of the modern school. Opens May 10. To sale date, May 20.

## Tolentino Sale

(Continued from Col. 1.)

466. XVI century Tuscan inlaid walnut table, from the Bardini collection. Orselli... 1,300

478. XVII century Flemish verdure tapestry, 8 ft. 2 in. x 9 ft. 6 in., from the Boutel de Monvel collection. C. H. Conner... 1,250

## Saito Art Objects Sale

Chinese and Japanese potteries, porcelains, bronzes, paintings and other art objects, consigned by the firm of Saito, were sold at the Anderson Galleries on the afts. of May 1, 2 and 3, and a grand total of \$17,266 obtained.

No. 533, Chien-lung mutton-fat jade box, 7 in. h., 10 in. w., was purchased by H. M. Babcock for \$1,800, the highest price.

No. 471a, porcelain Kang-hsi coute, went to R. Ackerman for \$1,150.

Other interesting items sold with buyers and prices were:

No. 407, pair Chien-lung palace jars, 16 in. h. B. M. Crawford, \$500.

No. 410, Kang-hsi peach-bloom vase, 27 1/2 in. h. B. M. Crawford, \$500.

No. 630, Tao-kuang six-fold mandarin screen, 83 in. h., each panel 20 in. w. T. Dayton, \$385.

No. 603, pair Ming embroidered mandarin curtains, 120 in. h., 69 in. w., from Poo Chang collection. Mrs. B. Delevan, \$300.

No. 471b, Yuan Flambe tripod. R. Ackerman, \$260.

No. 623, Chien-lung imperial carved panel, 67 in. h., 35 in. w. D. Dawson, \$260.

No. 373, Chien-lung cloisonne enamel palace vase, 19 in. h. F. F. Andrews, \$250.

No. 375, Ming cloisonne enamel koro, 12 in. h. F. F. Andrews, \$250.

No. 471, Kang-hsi white porcelain statue of Kwanon, 34 1/2 in. h. E. Getz, \$250.

No. 574, Chien-lung decorated clair-de-lune jar, 12 in. h. O. R. Morse, \$245.

No. 310, two jewelled flower pots, 15 in. h. Mrs. W. H. Ewing, \$210.

No. 546, carved jade Buddha, 9 in. h. H. M. Babcock, \$200.

No. 624, pair Chien-lung palace panels. Mrs. B. Delevan, \$200.

## Ancient Spanish Art Sale

The sale of ancient Spanish art, comprising rare brocades, embroidered and early specimens in silk weavings, Gothic sculptures and paintings, Byzantine enamels, and a variety of Gothic and Renaissance furniture, assembled by Pedro Ruiz of Madrid, dispersed on account of the closing of the N. Y. Branch of the

Spanish Art Galleries, took place at Clarke's this week, to be concluded today. A total of \$33,183 was realized at the first two sessions, Tues. and Wed. afts.

The leading price, \$650, was paid by W. R. Hearst for No. 166, XVII century Spanish carved walnut table; 2 ft. 7 1/2 in. h., 7 ft. 8 in. l., 2 ft. 4 in. w. No. 304, two French, Louis XV consoles; 10 ft. 7 in. h., 3 ft. 6 in. l., went to G. H. Richardson for \$620.

Other interesting items sold were:

No. 289, six XVII century Italian walnut chairs and sofa. G. H. Richardson, \$330.

No. 167, XVI century Spanish carved walnut table. Dawson, \$325.

No. 168, XVII century Spanish carved walnut table. W. R. Hearst, \$300.

No. 301, walnut and tortoise-shell show cases, with stands. A. Galli, \$270.

No. 250, two Italian, Renaissance, silk cushions. Karl Freund, \$235.

No. 435, French, Louis XVI, large yellow silk lampas bed cover. A. T. Biddle, \$235.

No. 201, Spanish, Renaissance, large linen and flit lace bed cover. G. H. Richardson, \$210.

No. 215, French, Louis XVI, blue silk wall hanging. E. Pfeffercorn, \$200.

No. 278, set of four XVI century Italian carved wood and gilded panneaux. T. Offerman, \$200.

No. 287, XVII century Spanish carved oak chest. W. R. Hearst, \$200.

## Japanese Color Prints Sale

Japanese color prints from the collection of Mrs. Adolphe Borie, sold at the Walpole Galleries on the eves. of May 1 and 2, brought a total of \$5,798.

The feature of the sale, No. 107, "Gathering Nori at Low Tide," Utagawa Kuniyoshi, was purchased by Hamilton Easter Field for \$510.

No. 108, "Asama Mountain in Storm," by the same artist, went to an unannounced buyer for \$425.

Other prints sold were:

No. 279, "Ryogoku Bridge," Hiroshige. Mrs. Green, \$225.

No. 81, "A Sleepy Beauty and a Letter," Harunobu. Unannounced buyer, \$180.

No. 219, "Mariko Snow," Hiroshige. H. E. Field, \$145.

No. 60, "Samba Station on the Kisokaido," Hiroshige. Unannounced buyer, \$125.

No. 248, "Yaoya Onichi," Utamaro. Miss A. H. Farmer, \$115.

No. 249, "Kosho Kichisaburo," Utamaro. Miss A. H. Farmer, \$110.

## Venetian Decorative Arts Sale

The sale of Venetian and decorative arts, collected throughout Italy and produced by artists and artisans among Venetian refugees, promoted by the "Associazione per il Lavoro," under the auspices of the ex-Premier Luigi Luzzatti and the Italian Embassy at Washington, was concluded at Silo's art galleries on Fri. and Sat. afts. of last week, May 2-3. A grand total of \$125,039 was realized.

The top price, \$6,200, was paid by Dr. John A. Harris, Deputy Police Commissioner of N. Y. C., for No. 1,100, "Room of Romeo and Juliet," designed by Prof. Giuseppe Gerola; paintings by Biolato; woodwork by Scattolonio; shown at Rome Exposition, 1911.

Other items sold were:

No. 1124, large Carrara marble, carved, half-circle bench. Dr. Harris, \$2,430.

No. 1010, carved walnut arm-chair, upholstered in original Renaissance tapestry. J. Martano, \$900.

No. 1099, antique Byzantine marble fountain, by Prof. Achille Tamburini. C. Adair, \$900.

No. 890, two old repousse silver candelabra. Chevalier Alphonse Villa, \$850.

No. 1101, mosaic marble garden fountain, with bronze cupid, on base of jasper, supporting glass globe. E. F. Carr, \$850.

No. 923, set of 10 sections of XVI century choir-stall. Mrs. J. F. Feder, \$800.

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### CHICAGO

The Art Institute is at present giving much space to the most useful of the fine arts, as seen in the annual architectural exhibition and to the handicraft of the pupils in the manual training classes of the city schools. This is the 32nd appearance of the architects, and their show is given jointly by the Chicago Architectural Club, the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, with the co-operation of the Art Institute. In a neat foreword to the catalog Emery B. Jackson defends the noble art of building against the oft repeated criticism that it is today producing so little that is absolutely new, and the argument is so well put as to justify quotation. The show is always a most fascinating one and this season it seems especially fine, perhaps because building has been slack and architects have had ample time to prepare beautiful exhibits.

The Arts Club opened an exhibition of paintings by I. Mortimer Block, Joseph Stella, Oscar Bluemner and Jennings Tofel, together with sculptures by Hunt Diederich and Gaston Lachaise, at one of their charming teas on which occasion Mme. Bertha Kalich was the guest of honor. Exhibitions of this kind have a suitability at the Arts Club which they do not at the Art Institute, for the first named organization is nothing if not "smart," and these canvases and bronzes are the last word in art up to date. One must accord praise to Stella for his silver points which are as faultless and as unobtrusive as small pearls. Bluemner occasionally achieves decorative effect. There is no technique whatever in his work which could be duplicated by the lower grades of the public schools with strips of colored paper pasted on in geometric shapes to simulate conventionalized houses and trees. Tofel is wooley and indeterminate, and Mortimer Block, a man who can paint when his public will permit him to do anything, so old fashioned. One little canvas of his, "The Writer of the Testament," is masterly, and his head of a bearded rabbinical man entitled the "Eternal Wanderer" has all of the tragedy and pathos of Israel in its glance. His portrait of Mme. Bertha Kalich looks like a plaster head by some early Florentine and is not so interesting, as he could have made a serious study of the woman in the ordinary conventional manner.

### In the Dealers' Galleries

The Anderson Galleries on Michigan Ave. have just received a collection of etchings of the first importance, among them works by LePere, Zorn, Meryon, Rembrandt and Whistler. Some choice and rare prints afford an unusual opportunity to the collector. The Albert Roullier Galleries have opened their exhibition of 60 Whistler original lithographs, an event which will hold the center of the stage there for the ensuing three weeks.

The Chicago branch of Arthur Ackermann and Sons are showing some old hunting paintings, arrived but recently from England. Of these the big canvas by Dean Wolstenholme is most important, a quaintly charming presentation of English landscape as well as English life in the early eighteenth century. The setting for his fox hunting party is a country scene of much beauty with a lovable little church well to the fore. Mr. Button also shows with pride some very old and very fine mezzotints such as Chicagoans have not seen elsewhere. Of these Ward's engravings of "A Poultry Market" and "A Vegetable Market" are subjects down in all the books as most rare and valuable. Two Grozers after Geo. Moreland are also treasures. "Morning or The Benevolent Sportsman" and "Evening or The Sportsman's Return" being likewise well known to collectors as things which do not often appear upon the market. A large aquatint of Louvain, showing the Hotel de Ville, now a thing of tradition only, published in 1827 by the house of Ackermann is likewise a treat to the connoisseur of old prints, and two original pencil and wash drawings of hunters taking the bars of high fences, bearing the signature of H. Alken and the date of 1826, are even more precious than the prints of his works which have now become so difficult to obtain. Chicago grows slowly but surely in its appreciation of these fine old things. Evelyn Marie Stuart.

### OBITUARY

#### Old Art Publisher Passes

William Whitlock, who, with the late Arthur Turnure, founder and publisher of *Vogue*, established in 1881 in this city, the Art Interchange—long since discontinued, after passing to other owners, died at his New York residence Monday last, was born in New York in 1849, the son of an old New York merchant, and inherited a good property. Early recognizing the growing interest in art in America, and the fact that this interest had no representation in the press, Mr. Whitlock and Mr. Turnure founded the Art Interchange, which with the Art Amateur, founded soon afterwards by the late Montague Marks, did much to foster and encourage the then comparatively small number of artists, students and art lovers in this country. It was the late Victorian period, and bad taste in art and decoration was prevalent, and this the two publications, the Art Interchange, a semi-monthly, and the Art Amateur, a monthly, did much to modify and improve.

Mr. Whitlock sold his interest in the Art Interchange after Mr. Turnure's retirement, to found the short-lived Art Age, and later the successful *Vogue*, in the late eighties, and had lived abroad chiefly at Nice until the war, when he returned and took up the management of some property interests on Staten Island. He married a Miss Parkin, who survives him.

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Two days after the close of the Spring Academy, Birge Harrison's "Lock at Night" was sold for \$1,000 to a Western dealer who had noticed the canvas in the display. On the same day, by a coincidence, Mr. Joseph G. Butler, Jr., of Youngstown, Ohio, purchased two other important pictures by Mr. Harrison for his new museum at Youngstown; namely, the "Bridge at Cos Cob" and "St. Michael's, Charleston."

Bruce Crane's landscape, "December Up-lands," which was purchased by the Academy for \$2,000, was the first picture bought from the Ranger fund. What the picture's ultimate destination will be is not decided, but it will probably be permanently placed in one of the leading American museums.

The N. Y. Society of Fifty Painters held their annual meeting on Apr. 23, when it was decided that the exhibition next year will be held in the Academy Room of the Fine Arts Building during the Watercolor Club show in Nov.

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